# craft centres in ALBERTA

Prairie Provinces
Collection



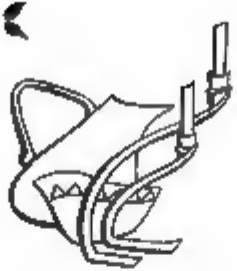
By Royal Warrant, dated 30th May, 1907, Armorial Ensigns were assigned to the Province of Alberta as follows :—

"Azure in front of a Range of Snow Mountains proper a Range of Hills Vert, in base a Wheat Field surmounted by a Prairie both also proper, on a Chief Argent a St. George's Cross," to be borne for the said Province on Seals, Shields, Banners, Flags, or otherwise according to the Laws of Arms.

# CRAFT CENTRES IN ALBERTA

## CONTENTS


| | |
|---|---|
| Introduction | Page 4 |
| Sponsorship | 6 |
| Premises | 6 |
| Organization | 8 |
| Instruction | 9 |
| Contract | 11 |
| Marketing | 12 |
| 'What if it doesn't work out' | 13 |
| Costing & Pricing | 13 |
| Computing Costs | 14 |
| Selling | 15 |
| Book List - Edmonton Public Library | 18 |
| Book List - Calgary Public Library | 21 |
| Book List - Extension Library, University of Alberta | 23 |
| Filmstrips & Films, Dept. of Extn., U. of A. | 27 |
| Sources of Materials | 29 |
| Acknowledgements | 30 |



## CRAFT CENTRES IN ALBERTA

We learn more about civilizations of the past through an examination of the things that people used in their homes than, we learn from the great works of art which have been left to us.

We know more about the tastes and attitudes of these peoples from an examination of the things that were made by the hands of their skilled craftsmen, than we can learn from their literature.

That is the reason that handcrafts as an area in which the Provincial Government is interested in working has been included in the program of the Cultural Activities Branch.

It is none the less true that handcrafts have a definite impact upon the economic well-being of the individual craftsman, the family and the community, and it is for this reason also that the Provincial Government is interested in stimulating an increased interest in handcrafts in the Province.

These two reasons - financial and artistic - make a Handcraft Program desirable for any community within the Province. About two years of research and experiment has gone into the shaping of Alberta's Handcraft Program. It seems now that Alberta's best chance for a successful enlargement of a Handcraft Program is through the establishment of what will be known as Craft Centres.

# INTRODUCTION CONCLUDED—

A Craft Centre with a good working Handcraft Program helps to make better people, because it stirs in them the desire to create, and having once awakened dormant talents, gives them a greater appreciation of the world around them; it stirs up the family spirit and creates a feeling of unity - mother working with daughter, father with son: it enriches the home with handmade articles which add character and individuality to the surroundings: it is directly instrumental in fostering a community feeling because of the exchange of ideas and associations formed when people work together. Another thing, the opportunities to supplement the family income are quite considerable.

Let us assume that in your community there are many people who spend a considerable part of their leisure hours in working at a craft. This may be rug making, leather work, wood carving, weaving - the list is endless and many crafts are awaiting the imagination of the craftsman to create a new vogue.

So a group of people get together and decide that it would be a good idea to form a Craft Centre so that anyone who wishes can avail himself of the opportunity of learning a craft: so that there will always be a place in which to go and work without upsetting the whole household and bringing down wrath upon the poor unsuspecting head of the craftsman who scatters wood chippings all over the floor.

Perhaps Mrs. J. makes her own dyes and spins her own yarn from the raw wool. Mrs. T. has been hooking rugs recording the events and happenings in her own family. James T. is an accomplished carver. Given a piece of malleable wood he will turn out the most realistic beavers and buffalos.

As well as these already proficient craftsmen and women, there are many people in the community who would like to learn a craft also. But Mrs. T. and Mrs. J. haven't the time to teach all their neighbours, and there is only one loom and one spinning wheel for miles around.

# Who will support us?

SPONSORSHIP

This group may come together spontaneously or it may come together as the result of the interest and activity of an already established group. Home and School organisation, Art and Craft Clubs Branches of the Handcraft Guild, Service Clubs, Womens Institutes, almost any already organized body could act as a sponsor for a Craft Centre, or the organisation may be developed from an initial meeting of persons interested specifically in forming a Craft Centre.

# Where can we work?

PREMISES

Some communities are fortunate in that they are now in possession of a Community Centre of some description. It is in the Community Centre that the ideal premises are to be found for a Craft Centre. Necessary are two or three good sized rooms with good light, heat and in most cases, water. Such accommodation can be transformed into excellent workshops, with the addition of benches and extra cupboards. The Craft Centre must have permanent and available premises if its existence is to be assured.

Failing the establishment of the Craft Centre in the Community Centre building the community must consider the alternatives in the establishing of premises for the Craft Centre.

(a) The acquisition of a disused building which can be transformed into a Craft Centre. Some communities are making extremely good use of one roomed school buildings which are rendered vacant by consolidation of school districts and which can be moved into town and satisfactorily located for convenience. The expense of such a building, by the way, is not high. It would be worth while discussing such an acquisition with the School Division Board.

(b) The renting of premises now owned by a private citizen:

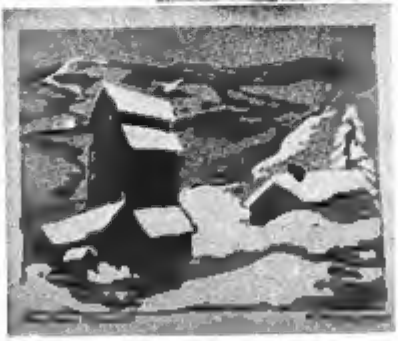
or



Christmas Card executed by the silk Screen Process using three colours. The first run in a pale grey.



The second run was made using a deeper blue - green and the finished Card shows the third colour which is a deep mulberry.



This was Mrs. Shakespeare's first attempt atSilk screening, and was accomplished during a Silk Screen printing Course held in Peace River during November 1952

(c) The building of a Craft Centre.

The location of the centre is of some importance. If the centre can be located on the main street of the Community the opportunities which present themselves for the sale of completed handcraft articles is considerably enhanced and a fairly brisk tourist business might be the result of such a location.

Where possible the Craft Centre organization should own the property since considerable appreciation in value is to be anticipated in most Alberta towns.

# Who is to run the group?

ORGANIZATION

As in all undertakings such as this, a leader is required; five other persons should be elected to the committee, one of these to be the secretary - treasurer. The committee should be prepared to handle the affairs of the group until such time as the group becomes a proper Society registered under the Benevolent Societies Act.

Through the Office of the Co-ordinator of Cultural Activities, a suggested constitution for the organization of a Craft Centre detailing the organization duties and function of the Craft Centre can be secured. This constitution is tentative only and is meant to serve merely as a guide in the establishing of the centre so that nothing essential is left out and so that clauses which are deemed desirable or necessary by the local committee can be added to this constitution.

With the constitution comes the formal application for establishment of the Craft Centre which should be forwarded to the Co-ordinator of Cultural Activities with the required fee for incorporation under the Societies Act.

If the application is passed by the Provincial Handcrafts Committee, the papers are then forwarded to the Companies Branch for registration and the organization then becomes a corporate body with which the Government may draw a contract.

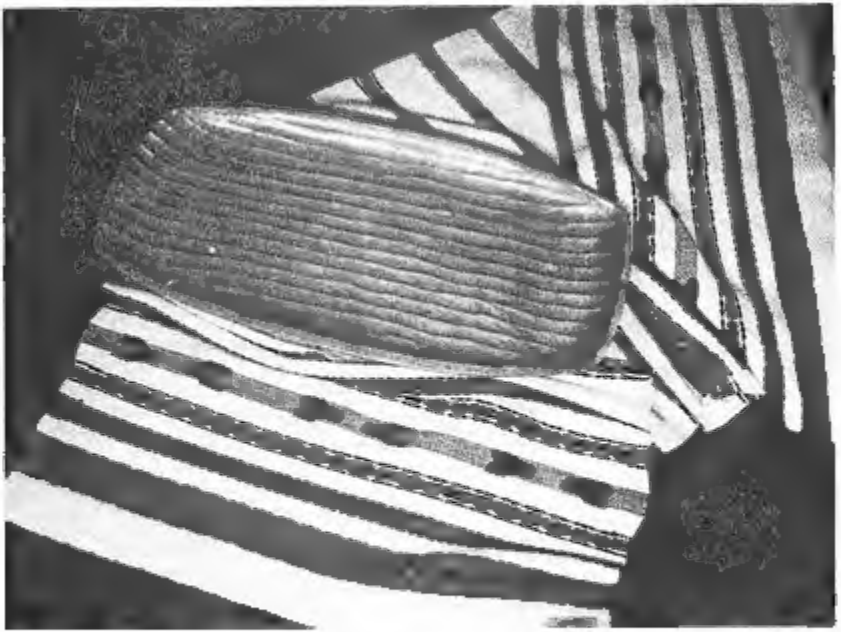
It is necessary now for the organization to decide what crafts shall be the specialty of the Craft Centre. It is best to start with two major crafts and a minor craft. This simply means that the facilities

of the center should be available for persons who wish to use equipment of a more expensive nature producing articles that require the use of rather heavier equipment. It is anticipated that about $1500.00 worth of equipment could be furnished to establish a Craft Centre. Other minor crafts can be taught in the centre and the facilities used for their production. Basically such crafts as pottery, weaving, woodwork, are major crafts because of the necessity for having an expensive installation to carry on the work while jewelry making, fabric printing, leather work do not require particularly costly equipment.

# Instruction

The Government may provide instructors when, it is considered, there is a sufficient demand for such services. Before a request for an instructor is submitted to the Cultural Activities Branch, however, a list of prospective pupils must be drawn up so that the class will be a worthwhile proposition. It might be necessary for the Centre to impose an enrollment fee, in order to discourage the undecided, but that is purely an administrative question and is the business of the Centre.

There should be a minimum of 20 students to receive instruction during the course. If there is a large enrollment for one particular class, two or three sessions of the class can take place daily - or different sections on alternate days. This, however is a matter of convenience and is left largely to the discretion of the instructor and the Craft Centre Executives. Though the Government provides and pays for the instructors for the classes, the class fees to be collected from the students are the property of the Executive. Therefore the amount to be paid is also a matter for local executive decision. It is also a good idea for the Executive to set a small fee, sometimes known as a Laboratory Fee which the students are required to pay for the use of the equipment - for example, leather tools, lathes -- potters wheels, kilns and so on. This money is most useful as petty cash when replacements are necessary.



This fruit tray was handcarved by a young woman of 23. The chisel marks and the texture of the wood itself, are the only decoration other than a waxed finish. The tray is resting on a handwoven table runner; blue, red and cream woven by Mrs. Mary Sandin of Edmonton.

# Who pays for what?

## CONTRACT

In the contract which is drawn up between the Government and the Craft Centre it states that the Government will install all equipment necessary for the furnishing of the Craft Centre and will receive payment yearly of a certain rent this sum normally to be 1/6 of the total value of the equipment When, in due course, the amount of rental paid equals the value of the equipment, the Craft Centre can become the owner of the equipment by paying to the Government the sum of $1

Although the government provides the equipment, it does not provide expendable materials The centre will be required to pay, for such things as leather thonging catches clay - glazes piece-goods - catches - wood - glue - paper - brushes - paints etc These materials can be bought in quantity by the centre and if sold to the students at a fraction more than cost, can help to provide a source of extra revenue for the centre

# How to sell:

## MARKETING

When a person has achieved sufficient skill to be able to turn out an article of such a standard that he feels justified in calling himself a craftsman then a very definite stage in his progress has been reached. Although he may be working at his craft for pleasure he has now arrived at the point where he can turn his pleasure into profit

There is a constant demand in Canada by tourists for fine Provincial Handcrafts Handcrafts in many cases do not reach the purchasing public in quantity The average gift shop operator has little knowledge of handcrafts in general and frequently lacks capital and business experience The craftsman is not steady in his output of goods because he may be short of money consequently of materials and it is discouraging to produce quantities of goods and not know whether or not they will sell He does not know how or where to contact retail outlets nor can the retailer afford to visit personally every individual craftsman

In order to help solve this problem, the Government will assist in merchandising

The Conservation Handicraft Committee is of the opinion that the Government can serve best in putting the craftsman directly in touch with the merchant who will handle the sale of the work handled. It is hoped that as the Alberta Handicrafts Program develops, permanent showrooms will be established in various centres throughout the Province and to place the producers directly in touch with the craft centres concerned.

In the meantime and pending the opening of the permanent showrooms, it is the purpose of the Committee to have members of the Cultural Activities Branch or the Provincial Marketing organization collect representative samples of craft work in marketable throughout the Province so that the work which is being done will be seen by persons who are in a position to sell it.

Craftsmen are likewise encouraged to exhibit their best work at Provincial Exhibitions and International shows and as much publicity as can be arranged for be made available in such exhibitions.

In this connection it should be understood that articles submitted will remain the property of the craftsmen concerned. They will be returned to them at the conclusion of each exhibition. Every care will be taken of the articles and they will be insured by insurance while in possession of the Branch. The expense to which the craftsman is put in supplying such samples or display articles should be considered a part of the overhead which will be discussed later in this booklet under the heading of pricing.

## What if it doesn't work out?

The question arises as to the advisability of a community that may for its own good reasons not be in favour of a craft Centre, but has any other community getting a craft Centre organized and running successfully and has found that the project is a success, a visit to the community and to discuss with the officials the steps required to make a craft Centre successful. There are, however, the financial responsibilities which are undertaken when the craft Centre is started.

1. The management and control of the Community organization who makes the Craft Centre possible

3 Time spent by the membership generally in lessons and instruction

5 Time spent in keeping the premises tidy and in supervising the inventory

4 The organization necessary in order to ensure the Centre's marketing plans

5 The raising of the annual rental on the equipment (Approximately $250 a year)

6 The expenditure of funds locally on promotion or sales

7 The hiring of instructors in addition to those supplied by the Government whose services are deemed necessary for the continued progress of the Craft Centre

Until the Craft Centre has worked out the Rental agreement and taken actual title of the inventory the position as to the continued existence of the Craft Centre is in the hands of the Provincial Government Handicraft Committee. Keeping in mind that the Handicraft Committee is more interested in the continuing existence of a Craft Centre, it may be necessary from time to time to make arrangements to cease activity in a Craft Centre and return the inventory to Edmonton or to make arrangements for its use in some other community where interest is higher. In such an event the inventory will be appraised, the Craft Centre charged for loss or damage according to the condition of the inventory and the equipment will be taken out of the Community. It should be noted that the equipment is only hired by the Craft Centre until its eventual purchase for $1 and that therefore no interest in the inventory can be built up through time in the inventory itself.

This qualification that time, effort and money will be required to make the operations of your Craft Centre a success we can now examine some of the responsibilities of costing in detail.

# How much should be charged?

## COSTING AND PRICING

The following is not intended to set prices but to give the craftsman a general idea of Costing and Pricing. A more detailed leaflet dealing with this subject can be obtained on request from the Cultural Activities Branch, Department of Economic Affairs.

A Craftsman working for pleasure does not have to count the cost, but if he hopes to profit by his craft he must create articles that the public is willing to purchase at a price profitable to himself.

To attract buyers, articles must be useful, beautiful in design, perfect in technique and finish, and at the same time meet the current style trends. To do this one should concentrate on perfecting a few articles rather than doing many. If goods are attractively boxed and tagged with the maker's name, it adds to the saleability. Consideration is being given at the present time to the establishment of a "Standards Committee" which will authorize, in the case of particularly good pieces, the use of an official sticker.

Handcrafts should not even be compared to machine work, for the quality inherent in handmade articles is the sole reason for existence. If handwork has perfection of design and workmanship the public will recognize this and is willing to pay for it. BUT WITHIN REASON. Therefore, a craftsman must understand pricing and the fundamentals of business principles which consist in calculating the cost, then the ultimate price to the retailer. This latter must be in line with prevailing prices.

## COMPUTING COSTS

COST or BASIC PRICE includes three factors:

1. Cost of Materials
2. Cost of Labour
3. Overhead Costs — (Overhead is usually calculated by the year and then divided by the average working hours per year so that rate hour per is found.)

In working out this example of computing the Cost Price let us assume that the Overhead Cost is 15¢ per hour.

### Example of COST or BASIC PRICE of an article

| | |
|---|---|
| Labour Costs | 2 50 |
| Material Costs | 1 00 |
| Overhead Costs | 15 |
| Cost of Production | $3 65 |

The store includes a "Mark Up" of 33 1/3% or 50% in their selling price.

"Mark Up" means a percentage of the Selling Price it is not a percentage added to the Cost Price

We now do a simple sum of percentage.

| | | |
|---|---|---|
| Let 50% | 3.65 | |
| 100% | 3.65 x 100 / 50 | 7.30 |

Therefore the store sells the article for $7.30

The difference between the Craftsman's Price and the Store's (Retail) Price seems great to the casual glance but it must be remembered the business is competitive and unless this profit were necessary to operate a shop, it would not exist

If a Craftsman uses a Wholesaler or Middleman to sell for him he must allow a certain percentage for this service The craftsman is relieved of the effort and money required to sell his goods and must pay for this A legitimate return for the Wholesaler is 10% - 20%.

This percentage is added to the Cost Price which will either reduce the profit to the craftsman or will increase the Retail Price

There are two types of selling CONSIGNMENT and 30 DAYS CASH.

CONSIGNMENT selling means that the shop will hold the goods until sold, then pay the craftsman If goods are not sold they will be returned to the craftsman The craftsman takes all the risk of his goods being soiled or broken so the price to the shop keeper should be higher than in selling 30 DAY CASH in which case the craftsman receives his money at the end of 30 days and is entirely relieved of goods Consignment selling is not to be encouraged The only advantage is that shops are apt to take larger quantities of goods If they buy outright, the shop ties up its capital and in many cases shops do not have sufficient capital or may not be prepared to take the risk on goods they are not perfectly sure of selling.

30 DAY CASH selling is much the better business method as the craftsman is both assured of the disposal of his goods and his cash return. The only disadvantage is that using this method he probably will have to sell at a slightly lower figure



An Alberta Visual Arts Scholarship was won by Mr. Dexter of Calgary with these three (illegible). The judges on all three pieces were extremely interesting, the standard of (illegible) was high and (illegible)

## BOOKS

**The following books are obtainable at the Edmonton Public Library**

### POTTERY AND CERAMICS

| | |
|---|---|
| • The Ceramic Arts | Johnson |
| Ceramic Sculpture. | Randall |
| Ceramics Clay technology | |
| • The Potters Craft. | Binns |
| Making Pottery (How to do it Series) | Sager |
| • Pottery made easy | Dougherty |
| How to make pottery and ceramic sculpture | Duncan |
| The Art of Pottery. | Van Etta Gall |
| Pottery making from the ground up. | Hoodre |
| • Practical Pottery for craftsman and students | Jenkins |
| A Potter's Book. | Leach |
| • Pottery in the making - Handbook for teachers and individual workers. | Luns |
| Pottery the finger built method. | Wren |

### WEAVING

| | |
|---|---|
| The Weaver s craft | Simpson |
| Weaves and Draperies | Candie |
| Weaving you can do | Allen |
| Home Weaving. | Atwater |

### WEAVING

| | |
|---|---|
| • The Weaver's craft | Simpson |
| Weaves and Draperies. | Candie |
| • Weaving you can do. | Allen |
| Hand weaving. | Atwater |
| • Home Weaving. | Berau |
| • Key to Weaving | Black |
| • Handweaving for pleasure and profit. | Brown |
| Weaving for Amateurs (How to do it Series) | Coate |
| Hand weaving with reeds and Fibers | Callinger |
| Handcraft Simplified procedure and projects | Griswold |
| • Handloom weaving plain and ornamental | Hooper |
| • Weaving for beginners. and with plain directions for making a handloom, mounting and starting the work | Hooper |
| Handweaving today traditions and changes | Mairet |
| • Easy ways of weaving including sea grass seating and bead weaving. | Miall |
| • The Book of Weaving | Shook |

d White op
of an Indi

| | |
|---|---|
| • Weaving patterns of yesterday and today | Thurstan |
| Hand loom weaving for amateurs | Cleve |

## BASKETRY

| | |
|---|---|
| • The basketry book, twelve lessons in reed weaving. | Blanchard |
| • Basket Pioneering - a complete study in round basketry materials | Couch |
| • Canework | Crampton |
| Handwork Construction | Eppendorff |
| Practical Basketry | Gill |
| • Basketry and related Arts | Lee |
| An introduction to the arts of basket making. | Okey |
| The Basket Maker | Turner |
| Practical raffia basketry | Weldon |
| • More baskets and how to make them. | White |

## WOODCRAFT

| | |
|---|---|
| • Fundamentals of shopwork | Swartz |
| • Wood craft design and construction, a manual for teachers students and craftsmen | Barker |
| Everyman his own mechanic | Barnard |
| Projects in Wood | Barth |
| • Creative Arts in Wood. | Dank |
| Modern projects in Wood work | Douglas |
| Problems in artistic wood turning. | Ensinger |
| Fretwork fretcutting inlaying and overlaying | Lippincott |
| Wood working, a handbook of tools materials and methods and directions. | R. H. Haines |
| • Handwork in wood. | Noyes |
| Woodworking Crafts | Tassl |

## METAL-WORK AND JEWELRY

| | |
|---|---|
| Metalcraft and Jewellery | Kronquist |
| Small jewellery | Pitman |
| Pewter Work | Smith |

## RUGMAKING

| | |
|---|---|
| • The Art of Hooked Rugmaking | Matcheldes |
| Rugmaking Craft | Allen |
| Carpets and Rugs | Beaumont |
| The Craft of the Handmade Rug | Hicks |
| • Homecraft Rugs | Walker |

## GENERAL

| | |
|---|---|
| Homespun Handicrafts. | Bowles |
| Handicraft | Griswold |
| *The use of Native Craft Materials. | Shanklin |
| *Drawing - Design and Craftwork | Glass |
| *Hand block printing on Fabric | Corbin |
| Fabric Printing. | Adeney |

NOTE Library service is available free to residents of Edmonton only. Out-of-town borrowers must call at the Library to arrange a membership, (the cost is $2.00 yearly) and all books must be borrowed in person though they may be returned by mail.

**** Books marked with an asterisk are also available at Calgary Public Library

The following books are available at the Calgary Public Library

## POTTERY AND CERAMIC ARTS

| | |
|---|---|
| Ceramics for the potter. | Home |
| Ceramics and pottery making for everyone | Janeway |
| Complete book of pottery making | Lester |
| Creative ceramics. | Kenny |
| Elements of ceramics | Lester |
| How to make pottery and other ceramic ware | Turoff |
| Pottery | Nake |
| Pottery | Snively |
| Twentieth century ceramics | Forsyth |

## WEAVING

| | |
|---|---|
| Foot-power loom weaving | Worst |
| Handloom weaving | Orman |
| Handweaver's pattern book | Davison |
| Home weaving | Beriau |
| Metier a quatre ames | Beriau |
| Simple weaving. | Mockrie |
| Shuttlecraft book of American hand weaving | Atwater |
| Weaving. | Polkinghorne |
| Weaving with small appliances. | Hooper |
| Your hand weaving. | Davenport |



Alberta Visual Arts Board.

## BASKETRY

| | |
|---|---|
| Basketry weaving and design | Lang |
| Fine willow basketry | Knock |
| Inexpensive basketry | Martin |
| Pa matto braiding and weaving. | Cooke |
| Raffia basketry as an art. | Ashley |

## WOODCRAFT

| | |
|---|---|
| Audobon book of bird carving. | Lacy |
| Book of woodcarving | Sayers |
| Creative crafts in wood. | DAnk |
| Handcraft woodwork | Keeble |
| Modern book ends. | Newhauser |
| New ideas in woodcraft. | Lemos |
| Wood carving as a hobby | Faulkner |
| Woodcraft in design and practice | Hooper |

## METAL WORK AND JEWELRY

| | |
|---|---|
| Art metal work and jewelry | Haas |
| Jewelry gem cutting and metalcraft | Baxter |
| Silverwork and jewelry | Wilson |

## RUG MAKING

| | |
|---|---|
| Hooked rugs | Kent |
| How to make hooked rugs | Taylor |
| Rug making | Drage |

## GENERAL

| | |
|---|---|
| Cornerstoneof Canadian culture | Ravenhill |
| Everyone can paint fabrics | Ashton |
| Sunset leathercraft book. | Aller |
| Plastic arts crafts | Adams |

NOTE Library service is free to residents of Calgary only Residents of near - by communities may use the Library on payment of an annual family fee of $3 00
Books must be borrowed in person.

The following books are obtainable from the Extension Library of the University of Alberta

## CARVING

| | |
|---|---|
| Cole the wood carver | Barbeau |
| Designs for wood - carving | Faulkner |
| Ben Hunt's whittling book | Hunt |
| English ivories. | Longhurst |
| Woodcarving made easy | Sowers |

## POTTERY CERAMICS

| | |
|---|---|
| Potter a craft | Binns |
| Making pottery for profit | Cole |
| Pottery. for artists, craftsmen and teachers | Cox |
| Pottery its craftsmanship and its appreciation. | Curtis |
| Pottery made easy. | Dougherty |
| Modelling for amateurs | Ellis |
| Art of pottery | Gall |
| Pottery making from the ground up | Honora |
| Practical pottery for craftsmen and students | Jenkins |
| Complete book of pottery making. | J Kenny |
| Potter s book | Leach |
| Pottery in the making. | Dora Lunn |
| Elements of ceramics | Norton |
| Pottery for beginners. | Waldram |

## METAL ARTS JEWELRY

| | |
|---|---|
| Wrought iron and its decorative uses. | Ayrton |
| Simple bracelets | Bollinger |
| Jewellery craft. | Glass |
| Metal craft | Glass |
| Handcraft in wood and metal | Hooper |
| Metal crafts | Johnson |
| Simple metalwork. | Kronquist |
| Interesting art metal work | Lukowitz |
| Metalcraft for amateurs | Manzoni |
| Jewelry and enameling. | Pack |
| Silverwork and jewellery | Wilson |

## DESIGN AND DECORATION

| | |
|---|---|
| Principles of design | Batchelder |
| Design in theory and practice. | Batchelder |
| Shape of things, an introduction to design in everyday life | Carrington |
| Index of American design | Christensen |
| Practical craftwork design. | Clarke |
| Discovering design. | Downer |
| Design in modern life. | Cloag |

## BASKETRY

| | |
|---|---|
| Raffia methods and suggestions for work in the home, schools and Women's Institutes | Begg |
| Basketwork through the ages | Bobart |
| Cane work | Crampton |
| Practical raffia work. | Hobbs |
| Rush work. | Roffey |



'Firing . This picture was taken during a pottery
Class held at Waterlodge Handicraft Centre, Kam [illegible]

## FOLK ART

| | |
|---|---|
| Made in Canada | Bonner |
| Unsophisticated arts | Jones |

## WEAVING

| | |
|---|---|
| Weaving you can do. | Allen |
| American and European hand weaving revised. | Allen |
| Card weaving | Atwater |
| Shuttle craft book of American hand - weaving | Atwater |
| Home weaving. | Beriau |
| Key to weaving | Black |
| Handweaving for pleasure and profit | Brown |
| Handweaver's pattern book, for four harness looms | Davison |
| Joy of hand weaving | Gallinger |
| Complete guide to hand spinning of all kinds | Grasselli |
| Scouring and dyeing with vegetable dye | Grasselt |
| Weaving and pattern drafting. | Grasselt |
| Weaving for beginners | Hooper |
| Weaving with small appliances | Hooper |
| Hand - loom weaving. | Hooper |
| Notes on weaving techniques | House |
| Weave your own tweeds | Millen |
| Weaver's craft | Simpson |
| Weaving lessons for hand looms | Snow |
| Weaving at the Little Loomhouse | Tate |
| Weaving is fun | Tate |
| Hand loom weaving | Todd |
| Hand - loom weaving for amateurs | Cleve |

## LEATHERWORK

| | |
|---|---|
| Leather work for amateurs. | Bang |
| Fundamentals of leatherwork | Cram'at |
| Applied leatherwork | Groneiman |
| Leather tooling and carving. | Groneman |
| Leathercraft | Johnson |
| Fun with leather | Leeming |
| Leathercraft is fun | Mannel |
| Leatherwork. | Roseman |
| Leathercrafts | Thompson |
| Leather and craftsmanship | Waterer |

## SILKSCREEN PRINTING

| | |
|---|---|
| Silk screen stencil craft as a hobby. | Biegeleisen |
| Artists manual for silk screen print making. | Shokler |

## FILMSTRIPS

The undermentioned filmstrips are held by the Extension Department of the University and are available for hire 25¢ for black and white and 50¢ for colour (For one week)

126 Indian Pottery Making
885 Britain's Potteries
1358 Simple Principles (colour)
1359 Simple Design (colour)
1360 Colour (colour)
1361 Further Design (colour)
1363 Practical Application (colour)
258 Indian Crafts (American)
785 Navajo Silversmiths
790 Arts and Crafts of American Indians
791 Arts and Crafts of Negro Africa
792 Arts and Crafts of Pennsylvania Germans
393 Mexican Arts and Crafts - (colour)

## FILMS

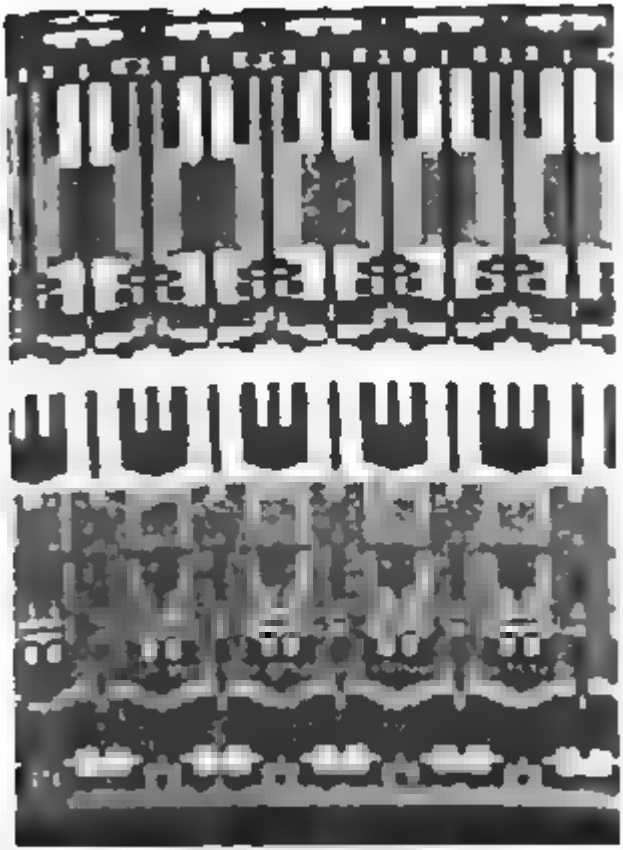
The undermentioned films are held by the Extension Department of the University and are available for hire at $1 per reel per showing.

Clay Pottery
Pottery making
Colour in Clay
Simple Ceramics
Potters Wheel
Habitant Arts and Crafts
Eskimo Arts and Crafts (2)
Plastic Art
Simple Block Printing
Metal Work
Leather Work (1) & (2)
Loom Weaving
Craftsmen at work (2)
Finger Painting
Clay in Action

Application should be made by letter giving choices and dates Sufficient time must be allowed between application and proposed date of use Any number of film - strips may be ordered at one time Time limit for returning is one week unless arrangements are made at time of ordering

Address all enquiries to

Division of Visual Instruction
Department of Extension
University of Alberta
EDMONTON, Alta



The [illegible] of the Mary Ann [illegible] of a native [illegible] position only of the oars is shown.

## SOURCES OF MATERIALS

**LEWISCRAFT**

284 King Street, West
Toronto, Ontario

**METAL CRAFTS SUPPLY COMPANY**

10 Thomas Street,
Providence
Rhode Island

**E & A GUNTHER, Ltd.** (Metalcrafts)

Brantford
Ontario

**BEDFORD FINE LEATHERS**

578, Seymour Street
Vancouver

**J. H. ASHDOWN HARDWARE Co. Ltd.,**
(Woodworking Tools)

110 Eighth Avenue West
Calgary, Alberta

**THE MAUND PAINT & VARNISH Co.**
(Textile Paints)

10335 Jasper Avenue
Edmonton

**WESTERN CERAMIC SUPPLY CO.**

1601 Howard Street
San Francisco 3,
California

## ACKNOWLEDGEMENTS

We wish to express our indebtness to Miss Mary Black, Director of Handcrafts, Province of Nova Scotia. The Chapters on Marketing, Costing and Pricing were based on material supplied to this department by Miss Black after her visit to Alberta last winter.

We are also indebted to Mrs. Mary Sandin, University of Alberta, for permission to reproduce a photograph of her Weaving on Page 10: to Mrs. Grace Raitt, Edmonton, of the Mary Sandin Weaving Group, for permission to reproduce the photograph of a Luncheon Mat, and the photograph of a Handwoven Wall - hanging with totem motif: to Mrs. Kenneth Shakespeare, Peace River, our thanks for permission to reproduce the photographs of her Silk - screened Christmas Card.

We wish to thank the Librarians of the Edmonton Public Library, the Calgary Public Library and the Extension Library of the University of Alberta, for their help in compiling the Bibliography: we wish also to acknowledge the help received from the Film Section, Extension Department, University of Alberta.



Much latent ability remains undeveloped because of a lack of opportunity to promote inherent talent. To partially overcome this problem, and make community enterprise possible the Cultural Activities Branch has made available a number of booklets dealing with the development of drama. These books are designed to overcome problems that confront the drama group in a small community: "Simplified Lighting," "Simplified Staging," "How to put on a Play," are a few of those offered...

Mr. Blake MacKenzie, Co-ordinator of Cultural Activities, will be glad to provide any further information : : : : : : : :

CULTURAL ACTIVITIES BRANCH
DEPARTMENT OF ECONOMIC AFFAIRS
GOVERNMENT OF THE PROVINCE OF ALBERTA

R.R. MOORE ESQ.
DEPUTY MINISTER

HON. A.J. HOOKE
MINISTER


ALBERTA
CULTURAL ACTIVITIES BRANCH
DEPARTMENT OF ECONOMIC AFFAIRS